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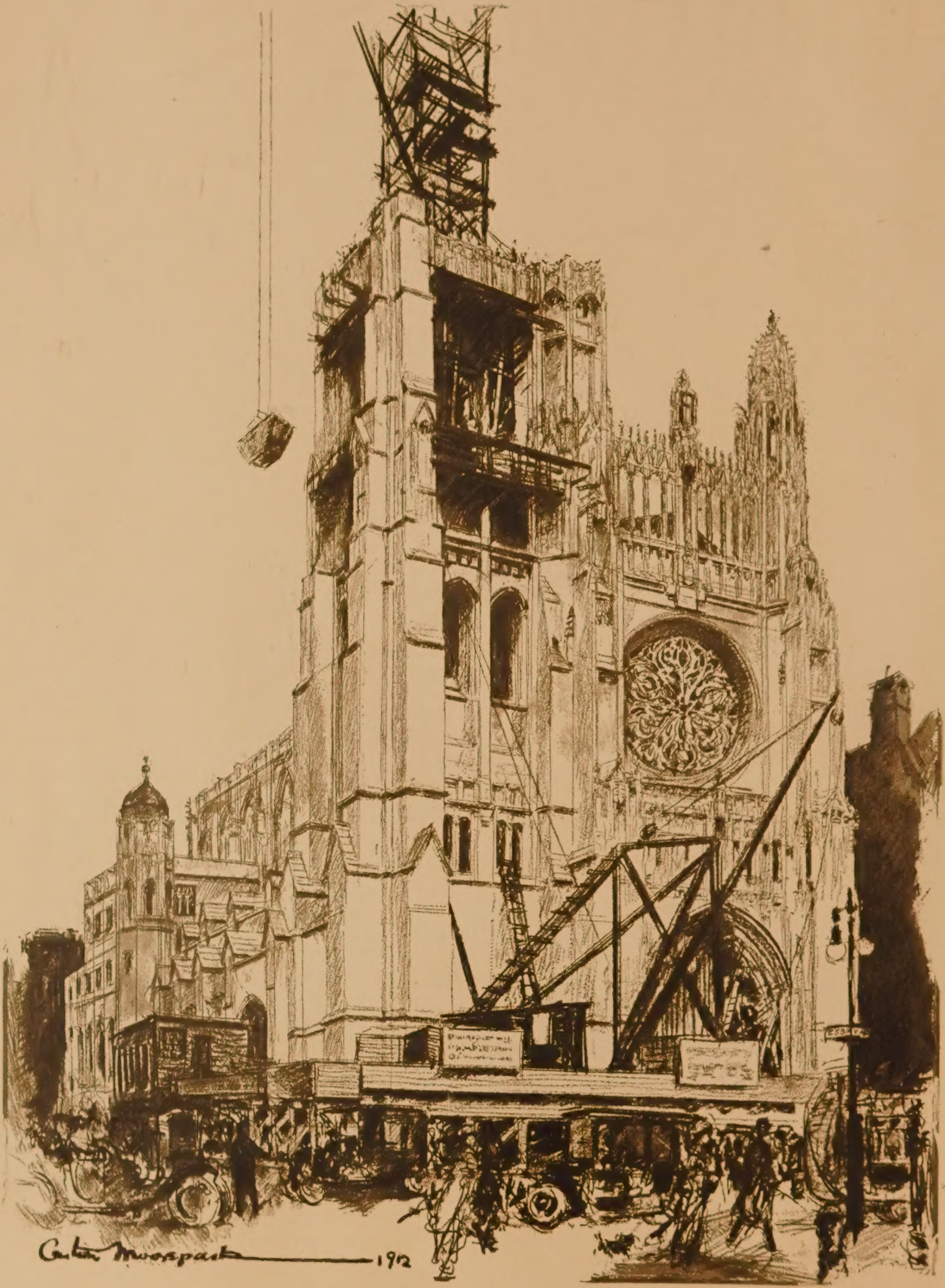


ST. THOMAS'S CHURCH, NEW YORK. Cram, Goodhue & Ferguson, Architects.

ARCHITECTURAL CRITICISM.

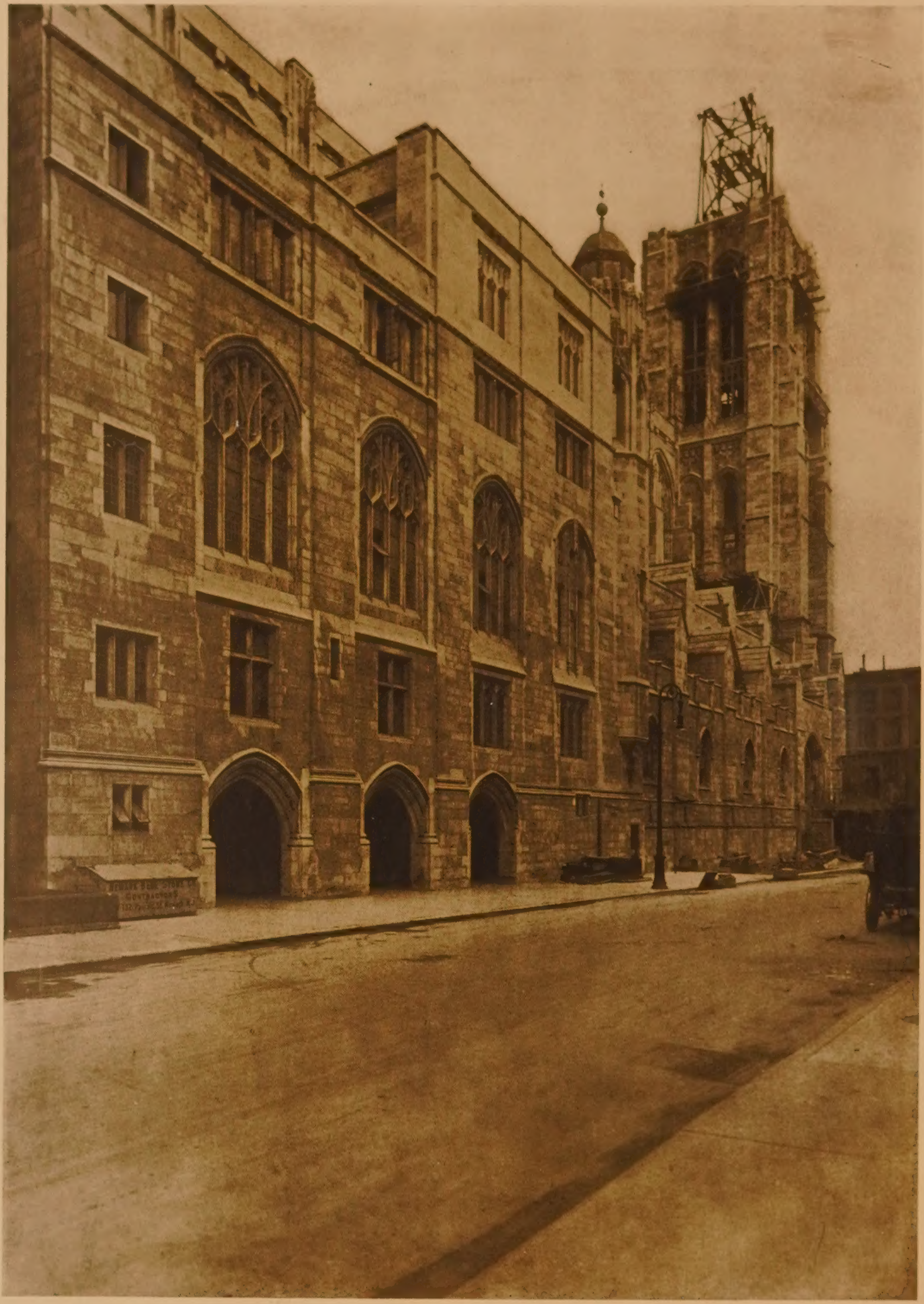
IT has been before remarked in these columns that the design of American tall buildings has been developed along two courses, which though in principle entirely divergent, have alike been growing in excellence. These are, of course, the one in which the building is divided horizontally by strong bands, generally near the bottom and near the top, and these bands decorated with Classic orders; and the other in which the verticals are emphasized and horizontal lines as principal members of the design eliminated. Some months ago there was published in this magazine the Bankers Trust Building, perhaps the finest piece of tall building design with Classic orders which we yet possess, and I believe it will be admitted by every architect whose mind is free from preconceived bias in favor of the vertical and against the horizontal type of structure that it is a very stunning piece of architecture. The criticism has frequently been made and will probably always continue to be made, that the use of the columns in the steel building arose from mistaken deference to the ideals of art taught us in school days, and that as a perfect structure is that which most fully expresses its purposes and its methods of construction, no steel building with stone or apparently stone columns and entablatures can be a good building. Were Mr. John Ruskin still alive I have no doubt that he would be of this opinion, but Mr. John Ruskin held and set forth many other ideas on art (especially in the department of architecture) which the majority of us are far from holding to-day, and without endeavoring to enter into controversy with his shade, I think it may be truthfully said that where everybody knows that the order is a mere casing and decoration for the structure, and where the designer of the building knows that everybody knows this, it is perfectly permissible to use such a scheme if the best results can be obtained by its use. There is a real and great distinction between what is sham and what is decoration. On the other hand, if better results can be gotten by emphasizing the vertical lines and forgetting the Classic horizontals this scheme is the one which should be employed, and the Woolworth Building, Cass Gilbert, architect (Plates I-IV), will go a very long way toward convincing the most enthusiastic Classicists that this is the fact.

The development of this motive in New York City, forgetting for the moment the work in other parts of the United States (notably in Chicago) which have tended to its advancement, has been gradual and convincing. Perhaps the earliest example was an office building in lower Broadway designed (I think) by Mr. George B. Post, where Gothic, or rather, late Romanesque motives, were used to conceal the vertical members, but those terminated in rather solid arches and a distinct cornice. Again, in the Times Building, Mr. Eidlitz made a great step forward, though the upper termination of this can hardly be regarded as ideal, and Mr. Eidlitz felt it necessary to introduce certain horizontal lines reminiscent of Classic work. Mr. Gilbert in the West Street building again advanced the quality of design to a very marked degree, and now finally in the Woolworth Building he offers us what really begins to look like a perfected principle for this type of structure. He has used for his detail late Flamboyant Gothic, which, approximating as it does the curious curves of Art Noveau, is by no means out of sympathy with our generation, in at least some of its manifestations. Yet lovely as the detail is, this interests us least, but it is the building as a whole, or rather the thought which is behind it that is really important. We have here as seen from the Broadway front an enormous tower, the highest in the world, which for thirty stories of its height rises clear above the roof of the balance of the building. The juncture between this tower and the lower building is about the only disappointing spot in the design; while the corners of the tower have been carried firmly and solidly to the ground as can be clearly seen from the front elevation, from certain points of view the tower appears to set on the roof of the main building and from the front the lower building is not at its top completely tied to the tower. The rear elevation, to my way of thinking, is far the finer in that the building is automatically composed without any forcing of the roof lines of the lower building by the verticals of the higher. In the first building of this style, as the Prudential for example, and later in the West Street building, the roof was an important part of the design, although in the West Street building lacelike tracery in the side walls rose above the roof. Here, and partly because of perspective due to the great height of the building, and partly because of a change in the design, the roof becomes subordinate, and we feel no oppressive weight resting on the delicate members of the walls.

There are perhaps two things which count more than any other in the design of tall buildings, the window treatment, and the sky line; the windows are here perfectly subordinated to the mass of the structure, and the sky line because of the extraordinary quality of the terminations is one of the most picturesque in the world. No mere photograph can convey to the mind the power and grace of the building as seen from the street, either looking up or down Broadway or from City Hall Park; it towers so tremendously, so almost inconceivably above what we are accustomed to, even with the Metropolitan and Singer towers, that the mind can hardly grasp the conception as a whole. The strongly marked vertical members, hundreds of feet in length run unbroken from bottom to top and seem to soar rather than to rest on the earth below, and the effect produced upon the mind is not unlike that in the presence of one of the great cathedral towers, yet one does not feel any sense of effort either in design or construction. The thing is so light, so graceful, so airy and so obviously powerful enough to stand alone and carry its load, that the mere size is not an oppression, and I think it is in this point that the design is so excellent. At last an architect has really discovered how to carry weight without staggering under it, and to unite dignity with grace.

MUCH of the work that is presented to me for review hardly requires very serious thought; mediocrity is seldom interesting, and it is inevitable that the great mass of work presented in any architectural magazine should be chosen from work that while excellent is uninspired, and not from the world's masterpieces, for these are few and far between. In reviewing that sort of material it is not difficult to write pleasantly of the obviously good qualities the buildings possess, and to forget about their defects, but in writing of the work of York & Sawyer the material itself requires a more thoughtful treatment. We cannot yet fix definitely the position which this firm will hold in the eyes of future generations; certainly they are at the present day one of the half dozen of American firms whose work is

(Continued page 5)



VIEW FROM FIFTY-THIRD STREET, LOOKING EASTWARD, SHOWING ST. THOMAS'S PARISH HOUSE AND CHURCH UNDER CONSTRUCTION.
Cram, Goodhue & Ferguson, Architects.

(Continued from page 3)

most carefully watched and greatly admired. It has a personality which inspires respect; it is always thoroughly capable work; and one feels it instinctively to be conscientious work. In a sense it is original even when the commonplace motive of columns in antae, they so frequently use as a frontispiece for banks, is the example considered since it is not book architecture but genuine design.

Messrs. York & Sawyer have developed a method of treating brickwork with large openings which is peculiarly their own, and their work is usually to be recognized by a certain frankness and directness in the subordination of parts unessential to the construction, and a rather metallic quality of design. Both members of the firm are still comparatively young men; trained in the office of McKim, Mead & White, they have never departed very far from the type of design of that firm, but have instilled into it a distinct and intelligent individuality of their own. When one considers the long list of their executed buildings, one cannot fail to be impressed with the power and virility of their work, but one also feels that in much of it there is a certain aloof and distant quality which impresses one with the idea that it is triumph of intellectuality rather than of genuine feeling. This quality is least apparent in their stone buildings; the New York Historical Society and certain of their banks, notably the two in Washington, are, it is true, reserved in feeling and rather formally correct in design, but this is a quality very properly associated with buildings of the purposes of these, and they have nothing about them which is barren or mechanical.

In their brick structures, of which the Hospital for the Ruptured and Crippled (Plates IX and X) illustrated in this number is an excellent example, the quality of spontaneity is lacking: they are cold and hard in spite of their brilliancy; one feels that the architects have been holding back all the time, that they have designed not as they wanted to, but as they thought best. It is perhaps true, as has been remarked by many observers of art, that in perfect work there is something a little wrong, and the work of York & Sawyer can never be criticised by finding fault with any particular part, nor can one complain that the parts do not hang together; this is never true; their buildings are invariably composed with perfect correctness, they frankly express their structures and their purposes, and are a lesson and an example to American architects of no matter what ability in their particular lines. I suppose that there are very few firms in this country whose work has been more copied and more adapted from than that of York & Sawyer in just such types of buildings as this hospital, and there is probably no firm which has done more to illustrate the true use of brickwork on skeleton structures than they have. They never attempt to show the brick as anything but fire proofing for the masonwork within and masonry motives when they use them are employed frankly as decoration and not as structural features. The details of this building are fascinating in the extreme; Mr. York and Mr. Sawyer were among the most notable and brilliant draughtsmen in America, and the promise that made them famous among other draughtsmen in their younger days has been fulfilled in their own work. The methods of ornamentation, the treatments of the columns, piers and arches of this building are as purely original and of equal merit with the best that the Renaissance designers ever offered, and if they fail to inspire sympathy, rather than admiration, for the mass of their buildings, this is by no means true of their detail where admiration and sympathy are mingled.

THE Emmett Building (Page 14), J. Stewart Barney and Stockton Beekman Colt, architects, is a loft and office building built by an old gentleman who wanted to die on the spot where he had long lived and found that his property had become commercially so valuable that it was no longer possible as a residence. He therefore built a commercial building with his own apartment in the upper story. The design is treated in a better manner than most of the purely commercial buildings; the shaft of the structure with the verticals strongly emphasized and the upper story varied to express the change of purpose. The big show windows, necessary on the ground floor, were rationalized in a curious and unique fashion by using a sort of Classic order where the columns are of green marble inlaid with limestone ribs, a unique and interesting device. A curious result of the present multiplicity of tall buildings in New York is that this one which ten years ago would have been the most extraordinary thing in the city now goes almost unnoticed, except by those architects who happen to pass it and appreciate the skill and charm of its design.

WHILE one cannot feel that so formal a building is genuinely suitable for an American country house, one cannot refrain from expressing admiration of the exquisite proportions and the lovely detail of the country house for Miss Robinson, Greenwich, Conn., Carpenter and Blair, associate architects (Plates V-VIII), the best of our American "Petits Trianons." There are not many points on which it is especially necessary to speak; it is beautifully executed, both in the interiors and the exteriors. It shows art (aided by archæology) on a very high plane, but archæological methods are here used with a sympathetic comprehension vastly different from that of the period "decorator." There is genuine understanding of the style and a real faculty for reproducing the spirit of the age and not for simply copying its motives which makes it valuable and instructive.

ST. THOMAS'S CHURCH, NEW YORK.

(CRAM, GOODHUE & FERGUSON, ARCHITECTS.)

IT is too soon for definitive criticism of St. Thomas's Church as an architectural composition. Yet the passerby must have his attention arrested, as the masonry rises higher day by day, by this splendid expression of the Church Militant. It is its vitality that first impresses one, its strength and dignity that make it easily hold its own among the towering hotels and buildings of commerce that are already crowding around it. Later, when its niches are filled with statues, when the spandrils of the great Rose Window are carved with the emblems of the four Evangelists and when from the bosses of its cavernous doorway to the uppermost parapet of its tower will speak a wealth of symbolism that shall not only tell the story of significant episodes and characters of the Episcopal Church in America, but also portions of the whole Christian story of the ages, the exterior may be more beautiful, perhaps more interesting, but it will not be a better expression of the living Church Triumphant, than it is to-day. Happy the architect who can produce his effect thus, without depending for the impression upon details academically imported from Europe.

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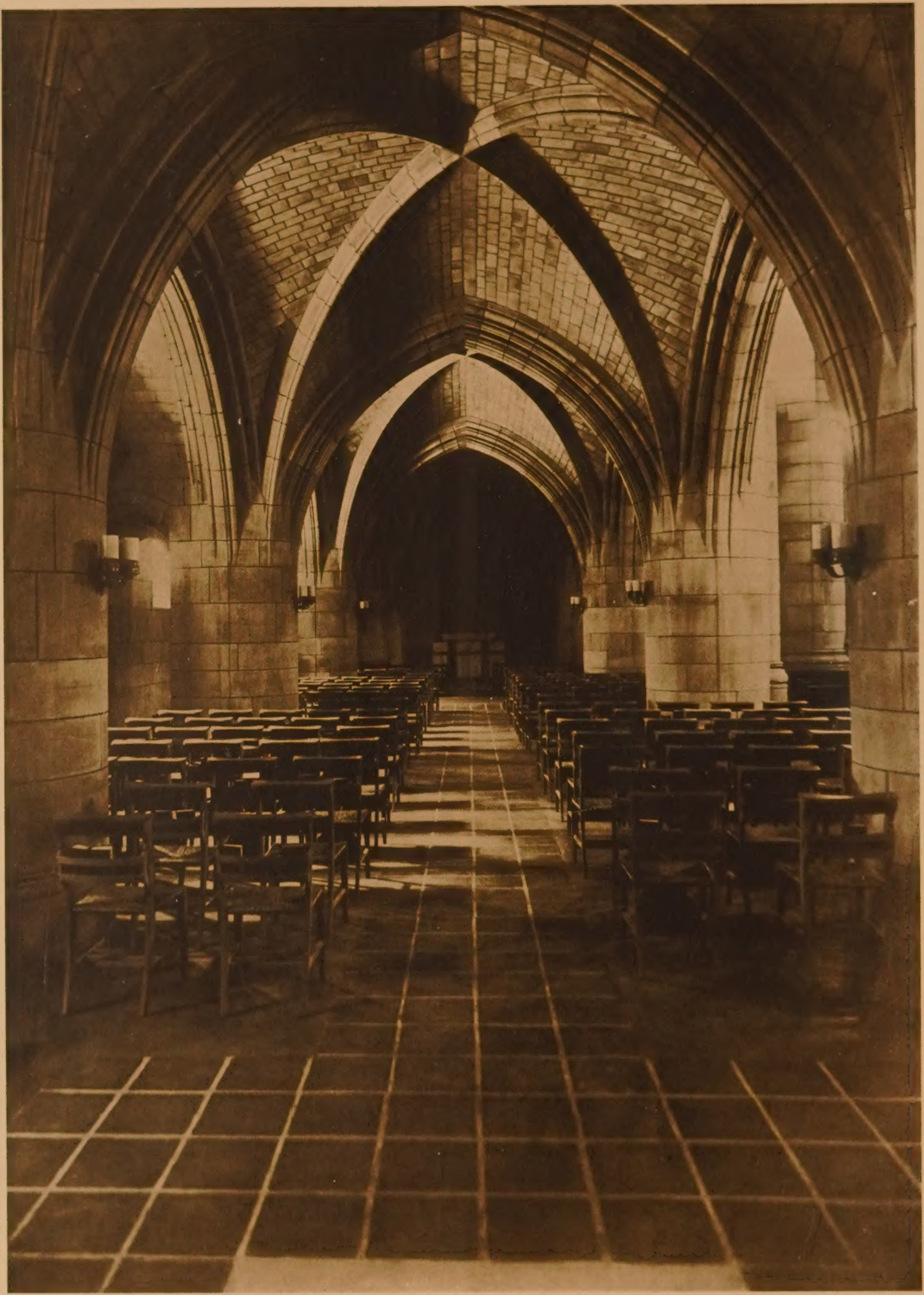

THE MORNING CHAPEL, ST. THOMAS'S CHURCH, NEW YORK. Cram, Goodhue & Ferguson, Architects.

(Continued from page 5)

It seemed as though it would be an obvious and economic thing for the congregation to go out and worship elsewhere until the new building was completed. This, it was thought, would save not only time, but money. Yet appreciating the vital importance of holding the people together and making each member strongly feel an interest in the structure as it gradually rose, Dr. Stires insisted upon the new church being built around the old shell. For if, in the meantime, even a portion of the congregation was lost, of what gain would a beautiful church be? As he expressed it, "It might become merely a beautiful tomb." And so Sunday after Sunday as the walls have slowly risen, the congregation has continued to worship, and each member thereof has come to feel an intimate connection with the new St. Thomas's which otherwise would have been impossible.

Even with the great advance in our mechanical contrivances for handling materials, it has been no small achievement to build this great structure around the temporary church, and the ingenuity and patience of the contractors has been taxed to the uttermost. The mere guarding of the congregation from accidents and the structure from fire has meant much.

In the past great ages of faith all classes, from peasant to noble, worked on the building of the new church, and even harnessed themselves to carts in order to drag the stone. Guilds of workmen traveled about France giving their time and their labor, "to the glory of God," receiving in return merely shelter and food. They produced such architecture as the world has not seen since and such as we cannot hope to rival to-day.

But there is more of this mediaeval spirit in the new St. Thomas's than one at first realizes. The congregation has given generously of its means to make this church a fitting and splendid edifice in every way, and as the result, they will have a building unapproached by any parish church of modern times. Not only is it unique in its lofty vaulted nave and its great walls of glass, which, it is hoped, will some day approach the masterpieces at Chartres and Bourges; but upon every detail has been lavished such care and devoted study as has never been given any other building in America. The parish demanded that everything be genuine, that there should be no shams; that a stone wall should mean real stone construction. That they have got this is amusingly illustrated by the case of the building department inspector, who, much excited, sought the superintendent and threatened to "place a violation" upon the building because of the steel structure which was rising from the center of the tower, as there was no steel called for in the plans. It was gently explained to him that this was only the framework of the derrick for raising the blocks of stone.

The whole country was searched for the building stone. To get the rich soft yellow of the interior, a quarry in Kentucky was opened that had not been worked for nearly sixty years. The exterior is of that Oolithic limestone which has the property of becoming whiter and whiter upon exposure to the air until it acquires a silvery whiteness, permanent beyond that of any marble. The yellow high lights and the violet shadows on buttresses, pinnacles and tracery will sing as does Monet's famous painting of the front of Rouen Cathedral.

The vault was the great problem of the mediaeval builders—at once the glory of their work and their despair. Their constant effort was to thin the stone of the vault webs to reduce their thrust, and hence the amount and cost of the counterbalancing masonry. They thinned these webs until, at Westminster, the stone is hardly five inches thick. Were any of the great cathedral builders alive to-day how eagerly would they have seized upon the principle of the tile vault.

But the acoustics of no great European church would satisfy an American congregation of to-day. In the case of this church where the height is so great the problem was a very serious one. At the architects' earnest solicitation Mr. Rafael Guastavino placed thousands of dollars at the disposal of Professor Wallace G. Sabine, the greatest of all experts on the problem of acoustics. Exhaustive experiments, carried on for nearly a year, have produced a tile the acoustic properties of which are far superior not only to any tile which has so far been used, but also to any other building material except that most unarchitectural one, felt. Roughly speaking, the index of absorbtion in ordinary tile is five per cent., that of stone about three per cent., while that of the new tile is 26 per cent. It is of this tile that the vaults are constructed.

The same care has been given to the great reredos, the furniture that will fill the chancel, to the altar vestments, to the beautiful silver alms basins, and to the wonderful hand-wrought hardware. There are locks in the clergy sacristy that recall the best of beautiful old German examples in the Cluny and South Kensington Museums and where the smith has wrought into the scrolls and ornament of his lock cases the heads of the apostles in most exquisite workmanship.

St. Thomas's Church, when finished, will be a fitting monument of that great wave of religious enthusiasm that is sweeping over the world to-day; and, as the Woolworth tower is an admirable symbol of our restless and material side—this church may well stand as a fitting expression of that great spiritual impulse that is slowly leavening the lump of our vast material achievement and giving the promise of a new and wonderful era, that will be not unworthy to stand with that which expressed itself through the work which has been used as the basis, but the basis only, of St. Thomas's Church.

VIII. PREPARING TO START THE LANDSCAPE WORK.

CHARLES W. LEAVITT, JR., LANDSCAPE ARCHITECT.

UPON the adoption of the general layout and plan of a property the real work begins and the next step is to make such drawings as will completely illustrate the work so that all the fine points of the design may be brought out and thoroughly considered.

It is also necessary to use the detailed plans to describe the work to contractors who may be asked to give figures for the execution of the work. These details are made up with a large scale and some times to a full size where the scale details do not fully show all the fine points.

In working up these details one should have in mind the method of construction, as this is the proper time to make the decision upon just how you want to execute the work and make the details in such a way that the work may be accomplished as easily as possible.

It must also be remembered that upon a thorough knowledge of just what you wish to accomplish will depend the figures which will be received from the contractors, as, should there be any doubt in their minds as to what is

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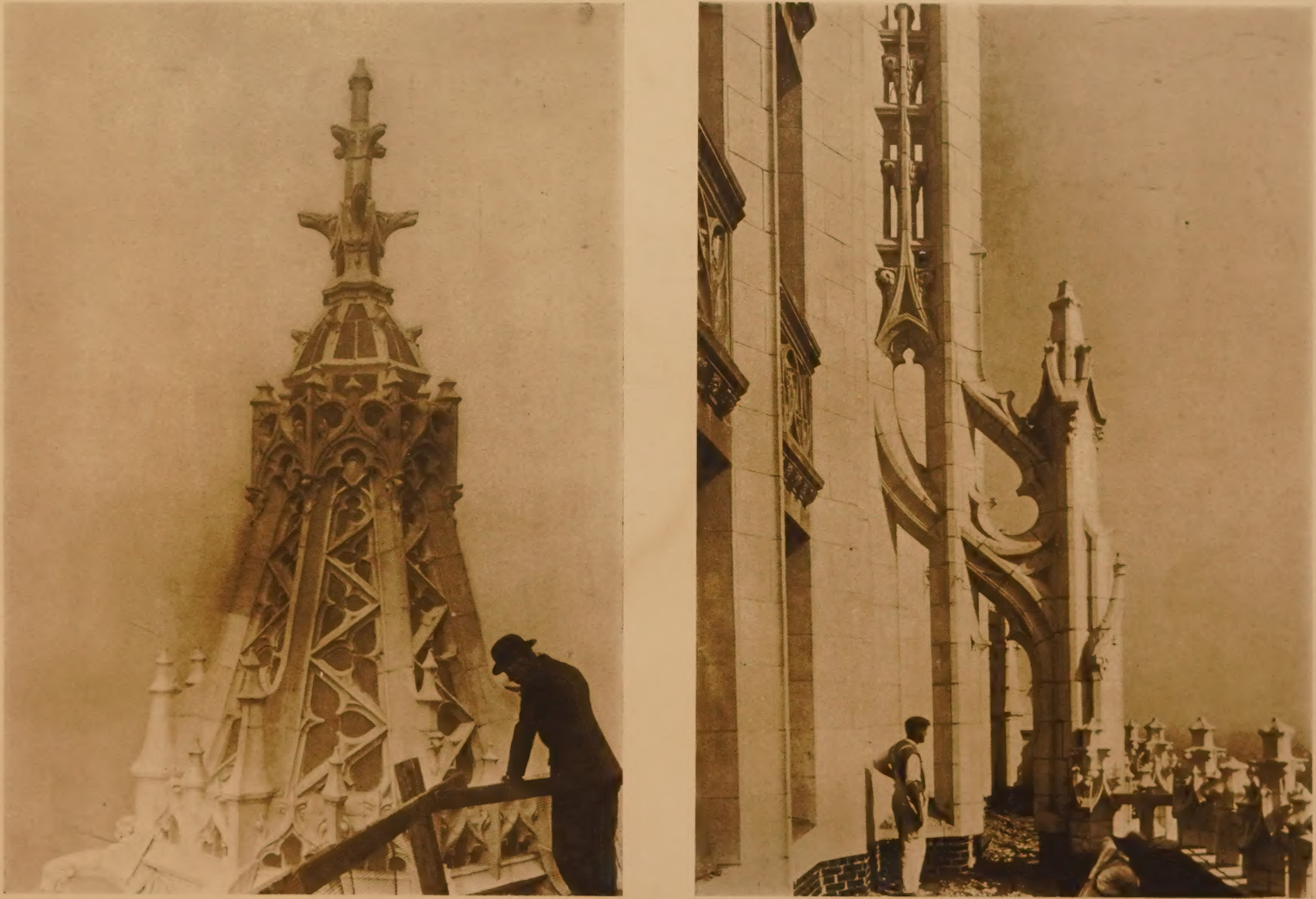
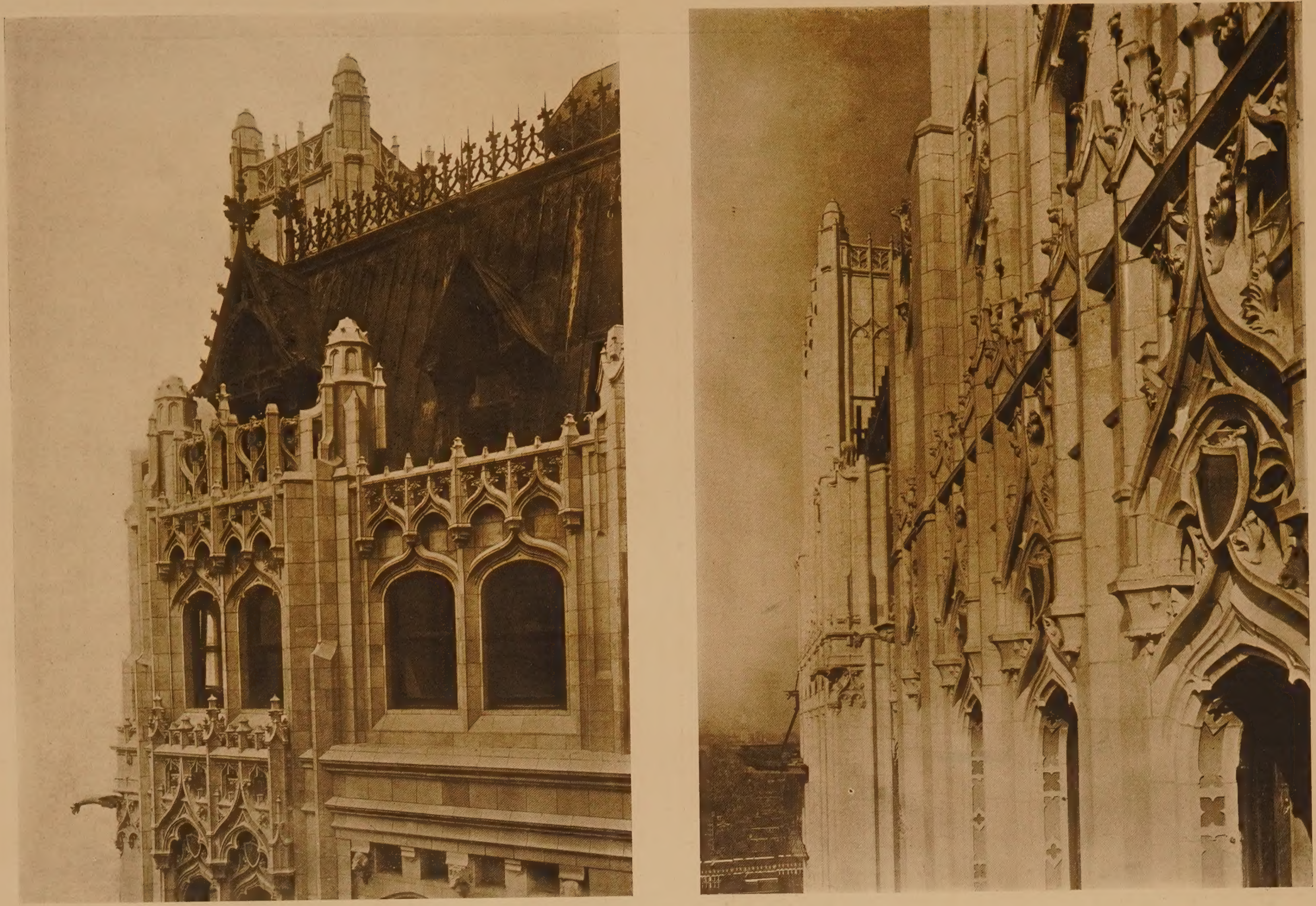


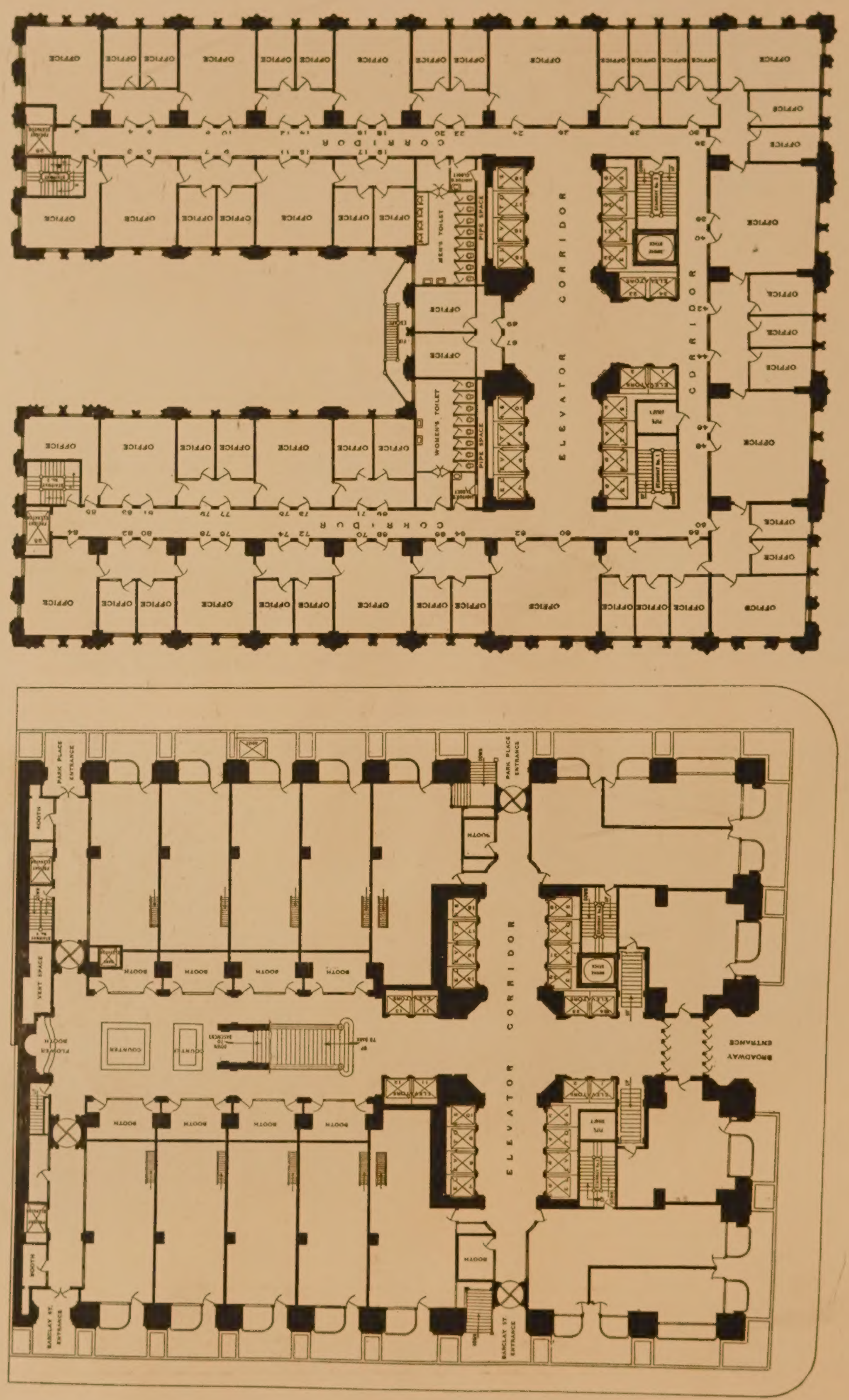
DETAILS, WOOLWORTH BUILDING, NEW YORK.

Cass Gilbert, Architect.



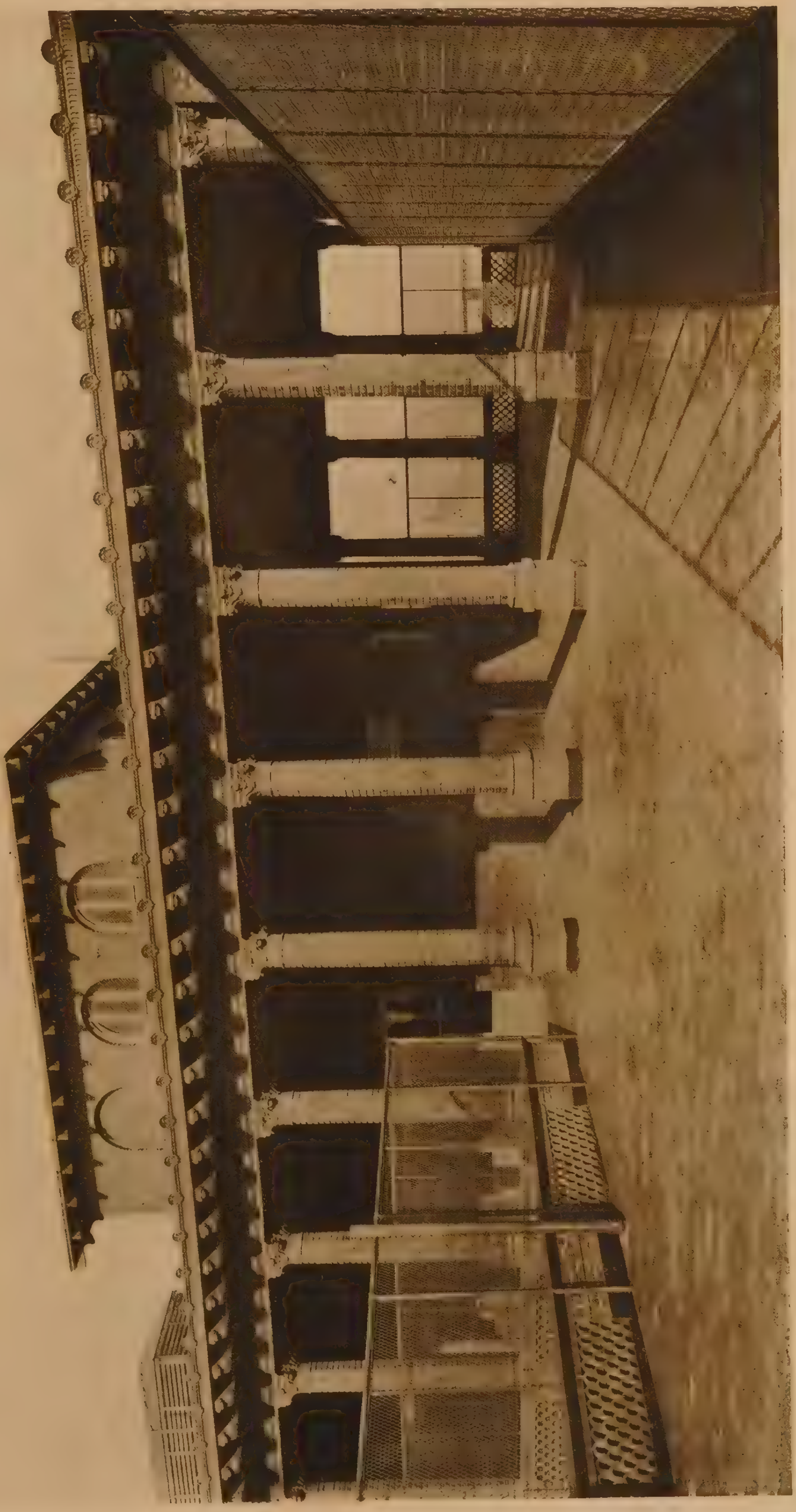
DETAILS, WOOLWORTH BUILDING, NEW YORK.

Cass Gilbert, Architect.



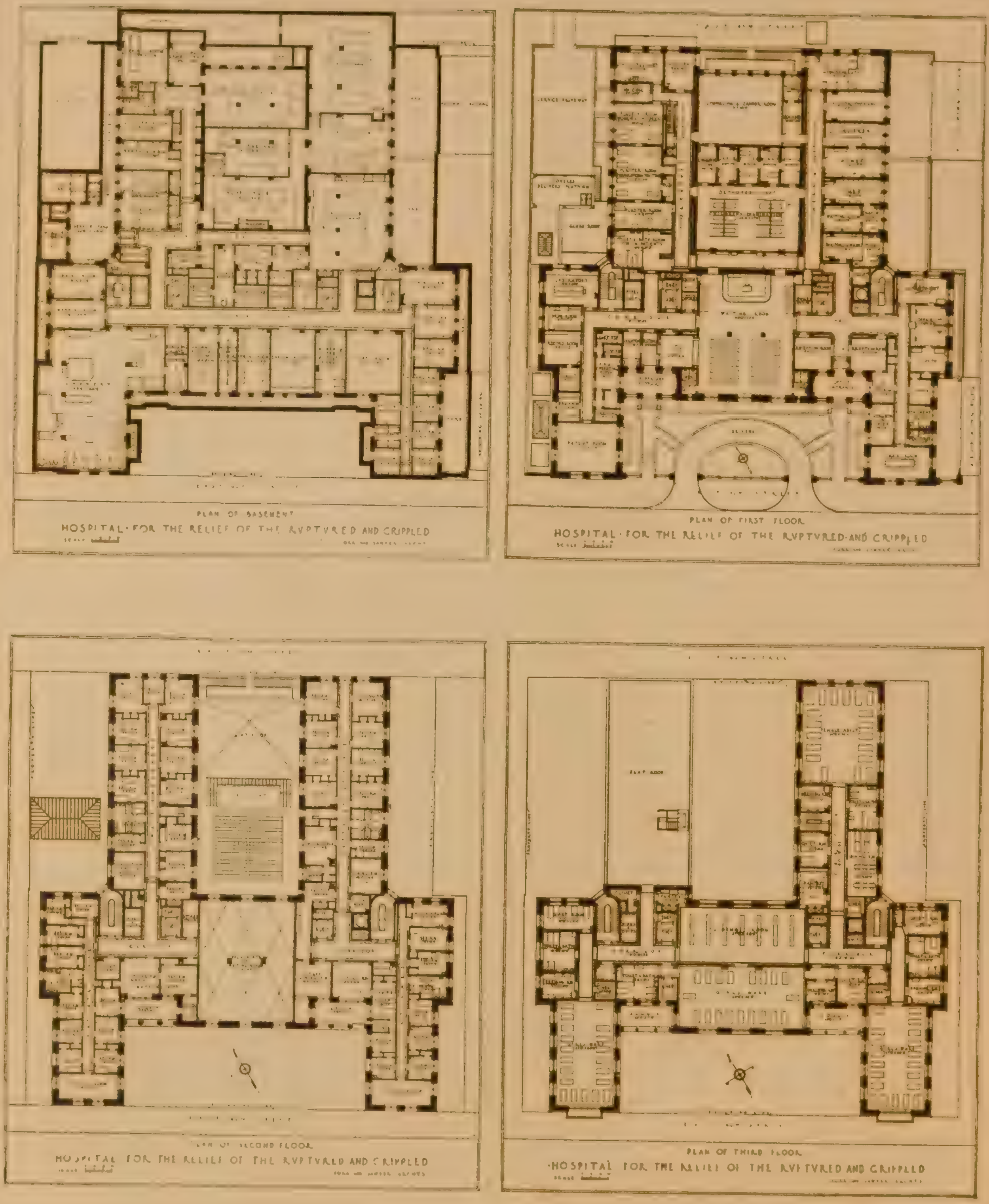
GROUND FLOOR AND TYPICAL FLOOR PLANS, WOOLWORTH BUILDING, NEW YORK.

Cass Gilbert, Architect.



ROOF GARDEN, HOSPITAL FOR THE RUPTURED AND CRIPPLED, 321 EAST 42ND ST., NEW YORK.

York & Sawyer, Architects.


PLAN OF BASEMENT
HOSPITAL · FOR THE RELIEF OF THE RVPTVRED AND CRIPPLED
PLAN OF FIRST FLOOR
HOSPITAL · FOR THE RELIEF OF THE RVPTVRED AND CRIPPLED
PLAN OF SECOND FLOOR
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PLAN OF THIRD FLOOR
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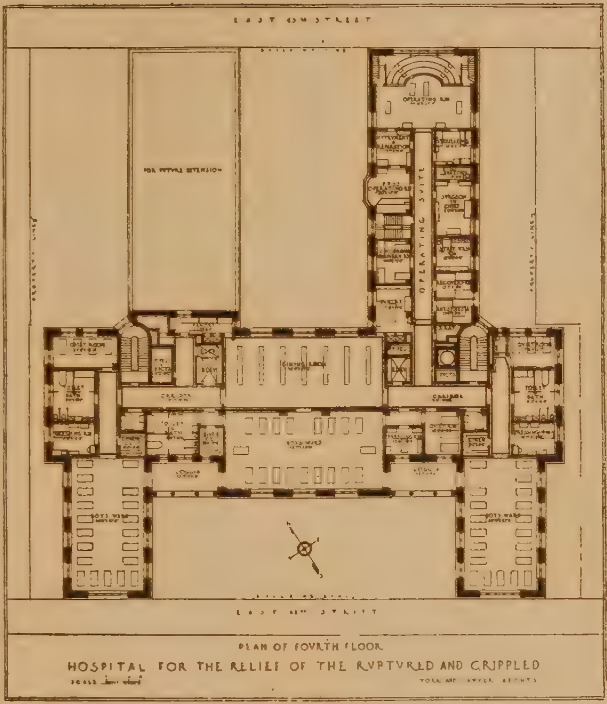
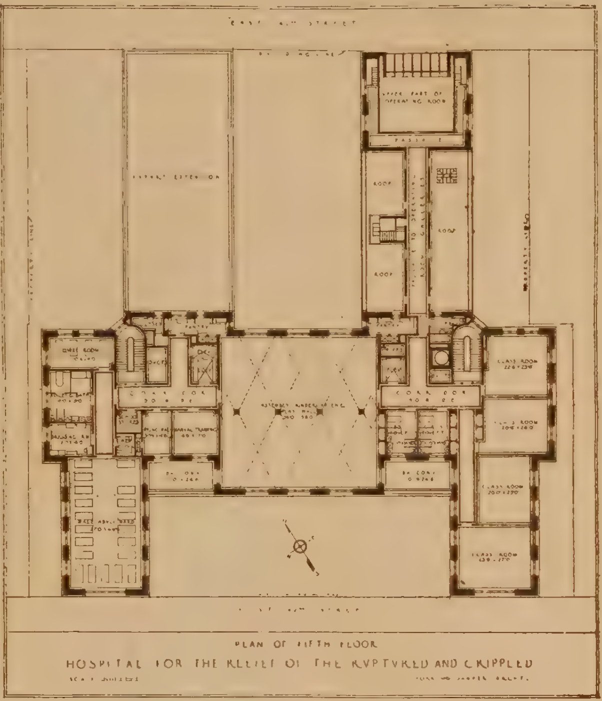
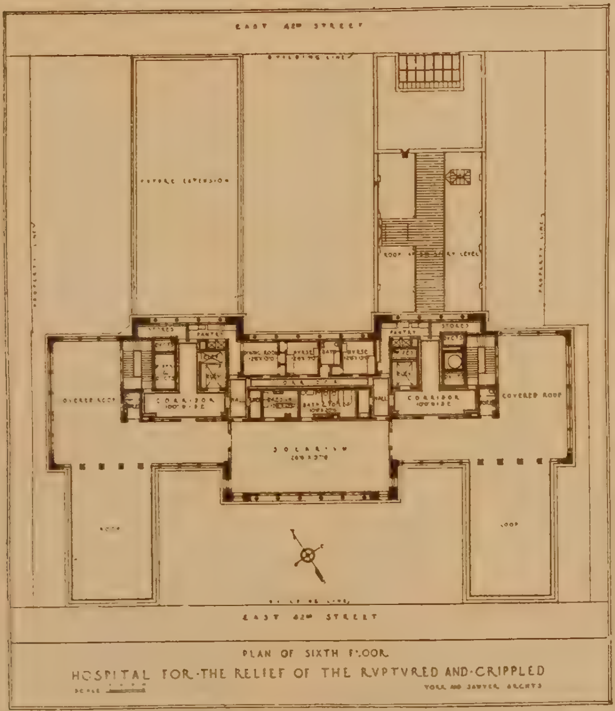
PLANS, HOSPITAL FOR THE RUPTURED AND CRIPPLED, NEW YORK. York & Sawyer, Architects.

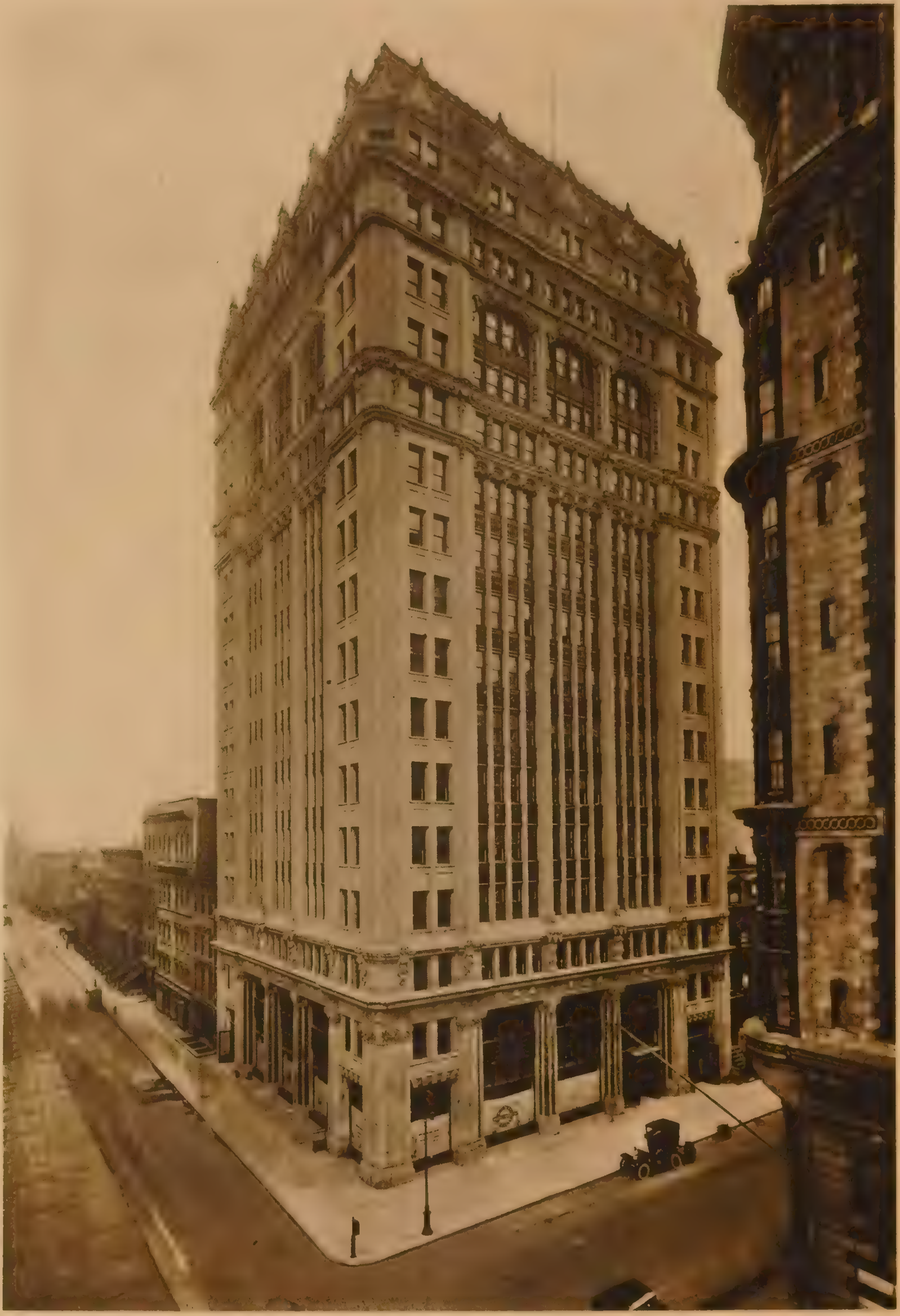






PLANS, HOSPITAL FOR THE RUPTURED AND CRIPPLED, NEW YORK.

York & Sawyer, Architects.



EMMET BUILDING, MADISON AVE. AND 29TH ST., NEW YORK. J. Stewart Barney and Stockton Beekman Colt, Architects.

(Continued from page 7)

required, they will always add to the price to cover possible misinterpretation. These details, together with the specifications which describe them, must tell the whole story.

It is best to divide up one's plan in some comprehensive way so that if it is desirable the various sheets which show these details can be matched together and make one general enlargement. This is not always possible, but one should work with this in view. When details are drawn for steps, balustrades, fountains, &c., care should be taken to place them in as natural positions as possible so that anyone reading them may see at a glance just how they fit into the general plan and not be compelled to stand on their heads to see them with the proper setting.

When drawing details one should try to illustrate everything that might have a bearing upon the work and which is in any way obscure in the general plan, but not make any duplications or do unnecessary work.

Great care should be taken to work out the strength of each structure to be sure and has enough material and no more than is necessary either for the strength or for making up a proper design.

The contract and specifications are about the most important documents, as reference is always made to them, should a dispute arise, and upon them the contractor depends for his instructions.

After the plans and details have been prepared one should write out a description of the plans and how it is desired to carry them out and what materials are to be used and the methods to be employed in executing the plans. As few words as possible should be used in writing specifications and they should be so clear and precise that it will be impossible to misconstrue them.

Bear in mind, that these specifications, together with the plan, are the instructions upon which the contractor must base his calculations when figuring the cost, and upon which he makes up his binder for the work. Also that what is called for is all that can be asked of the contractor without allowing him extra over and above his contract price.

After the details and specifications have been prepared one must draw up a contract between the owner (client) and the contractor and let the contractor look it over at the time he reads the specifications so that he may see what the business arrangements will be in case he is selected to do the work as this is the instrument he will be called upon to sign when the work is finally awarded. A form should also be prepared upon which the contractor shall submit his proposition. In this way the prices will be given in a uniform way that can be compared. The general plan, the details, specifications, contract and bid form shall then be given to the contractor and he should be shown over the work and have the various locations pointed out to him; also the test pits or borings to show the kind of material he will have to handle. Some of these things are frequently omitted with a result that prices are secured which may be much more than the work is worth, or the contractor may take the work for less than he can do it and you may wind up with a bad loss on the part of the contractor and possibly a law suit.

When the bids are handed in they should be tabulated so as to draw a comparison, and from the comparison you are enabled to pick out the contractor who seems most competent and whose proposition is the best. One naturally wishes to select the lowest bid, which, however, is not always the wisest course as, after all, your desire is to give the work to the man who can do it well and make a reasonable profit for his services.

When the selection of a contractor has been made, one must immediately go into the organization of the work; find out how the contractor wishes to handle the work and if it does not seem practical, then suggest other arrangements or methods and help the contractor to get his work organized along proper and up-to-date lines. A fine organization in the beginning means less trouble and time for the professional man and more profit for the contractor. After the work has been let one should see that the contractor does his work properly and in accordance with the plans and specifications, but that after his work is well done he makes as much of a profit as possible. A contractor with a reasonably profitable contract is much better to get on with than if he has a losing job, and the client will obtain better workmanship. When the contractor's forces have been organized one must see that proper supervision is given to the work first by by laying it out on the ground in accordance with the plan and having some one to replace stakes that may be knocked out. Also to watch and see that the contractor works in accordance with these stakes, that he mixes his concrete in the proper proportion, uses proper cement, sand, brick, stone, wood and other materials that may be called for in the specifications.

The supervision of the work should be carried on in a systematic way with careful records taken and everything located as it is constructed, showing such variations from the plans as may be necessitated by obstacles or unforeseen conditions which may have come up during construction. These notes should be plotted and form a record plan which is put on file and a copy furnished the client.

As the work proceeds, photographs should be taken at frequent intervals which may be useful in planning other work as well as interesting in showing just what has been accomplished.

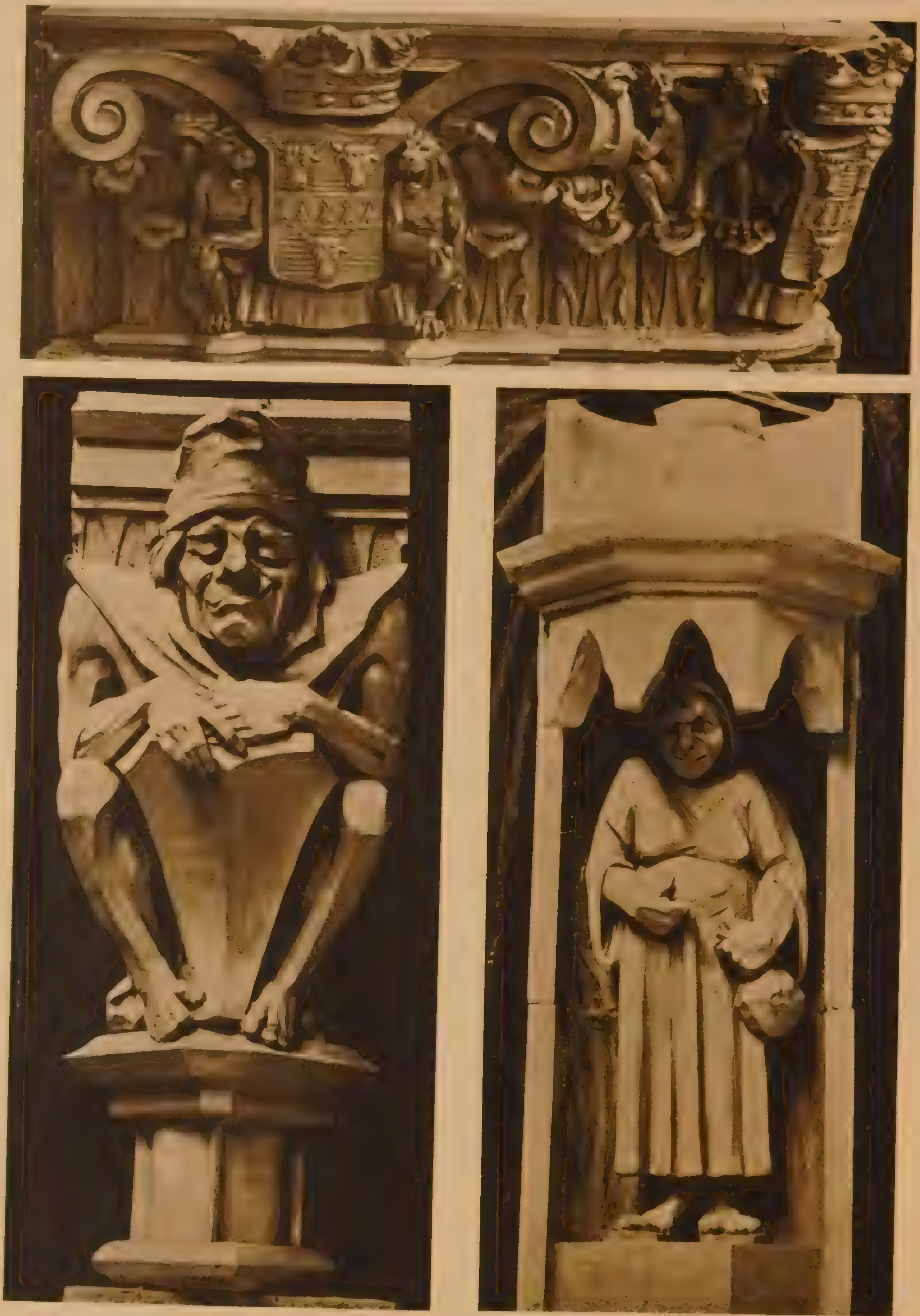
In making up details for garden structures or features, it should be remembered that scale is everything, and great care should be taken to so plan the work that it will not have a thin or weak appearance but stand by itself in proper proportion and as an object of beauty. Great simplicity should be maintained with bold, strong outlines with almost a ragged appearance. This will bring your work into scale with nature and make it harmonize with such naturalistic effects as you may wish to produce. If you study the scale on trees and rocks as developed by nature you will discover what is required in order to harmonize with things out of doors.

In arranging terminii at the end of allees one must design them so that they may be recognized from the points where they are usually seen.

Attention should be given to the pavement of walks and plazas as many beautiful effects can be worked out practically by using colored stone or brick in some attractive design. As a rule age helps to make these pavements more attractive. They are really a crude form of the old Mosaics which were used so successfully on the Continent as floors in public buildings, palaces, villas and open pavilions, as, for example, the floors in the Palace of the Caesars in Rome.

The details of the planting will be reserved for the next and last paper and I will now simply note that the general procedure in arranging for and the execution of the planting plan is the same as with the architectural and engineering plans as above described.

(Continued page 17)



DETAILS, EMMET BUILDING, MADISON AVE. AND 29TH ST., NEW YORK. J. Stewart Barney and Stockton Beekman Colt, Architects.

(Continued from page 15)

The great difficulty of arranging plants, shrubs and trees on account of their development after being put in place requires a lengthy explanation, so that a full paper will be devoted to this subject.

THE STRUCTURES OF THE FUTURE IN RELATION TO AVIATION.*

ALTHOUGH a treatment of the subject-matter of this paper may appear to be but drawing a bow at a venture, yet upon analysis some conclusions result which may not be very far from the mark. A necessary preliminary to theorising on the aviation structures of the future is a consideration of the structures of the present. These, of course, are met with at every aviation ground, and consist of the workshops in which the aeroplanes are constructed and repaired and the "hangars," or, in plain English, the sheds in which they are housed. To call a spade a spade is an English characteristic—in spite of the preference of the clergyman of the tale for terming it a certain kind of shovel— and I see no reason why we should not call a shed a shed, and have done with it. These buildings—workshops and aeroplane-sheds—as at present constructed, seem to be of a somewhat temporary character, the enclosures being of wood studding, covered either with boarding or corrugated iron, and the roofs being light corrugated iron structures. This is only natural. In the early stages of any industry it is bad policy to erect buildings of too permanent a character, as it is very probable that a short experience will show that considerable alterations in planning and arrangement are required. But in course of time, when the twin industries of aeroplane construction and aerial transit are established as large factors in our national industrial programme, buildings of this slight construction will not suffice. When, in any industry, standard types of buildings have been evolved, it is bad economy, in the long run, to have resort merely to the semi-permanent forms of construction. Corrugated iron in our climate must be painted every year or so: otherwise the galvanizing wears off and the material rusts through. The cost of maintenance is thus very heavy, and, even if the material is well painted, a life of more than thirty years is hardly to be expected. These remarks do not apply in quite the same degree to buildings with boarded enclosures; but there is the risk of fire to be considered, and in consequence this method of construction is prohibited by practically all local by-laws, except in situations remote from other buildings. All things considered, there seems no reason to suppose but that, when our knowledge of the requirements has been evolved from experience, aviation buildings will be as permanent in construction as those now erected in connection with the motor-car industry.

When consideration is given to the form which this permanent construction will take, it is, however, a question whether plain brickwork will hold its own, or whether it will have to give place to one of the more modern forms of construction. As regards the aviation workshops, these, in common with new workshops of other kinds, may very probably be constructed of a steel skeleton filled in with brickwork, or of that new combination of materials, reinforced concrete. Aeroplane-sheds, necessarily being, it is presumed, one-story buildings of moderate height, will hardly lend themselves to steel-frame construction; but it would appear that reinforced concrete is particularly suitable for structures of this character. Experience has shown that reinforced concrete is particularly suitable for buildings requiring large areas of unencumbered floor-space. Therefore, it may be assumed that it will in due course be largely adopted for the construction of aeroplane-sheds, particularly if it is possible, as I believe now to be the case, to form watertight roofs of this material without asphalt or any other kind of covering. Our special constructional point in the design of aeroplane-sheds, whether buildings of the present size or those of the much greater proportions which we may expect to see in the future, appears to be the doors or shutters to close the necessarily large main openings. It is evident that if the ordinary practice of making two folding doors to the main opening of a structure were adopted in the case of an aeroplane-shed, such doors would, on account of the great size of the opening, be most unwieldy, and the task of manipulating them in a gale of wind would be positively dangerous. Hence the need for doors or shutters which can be folded into several sections. While such a contrivance as that of having wooden shutters with vertical pivots sliding in grooved iron bars at the top and bottom of the opening may be efficient enough to warrant its occasional adoption in permanent buildings, it seems probable that in the best class of work, steel rolling shutters, similar to those adopted in tramcar-sheds, will be employed. Such shutters need not be in large widths, and would thus cause no difficulty in operation, while the advantage of having the shutters entirely out of the way when not in use is very evident. A further important constructional point which does not occur in modern aeroplane-sheds, but may be anticipated in future constructions, is the obtaining of large floor-spaces with the absolute minimum of columns or stanchions. At present the aeroplanes in use are comparatively small—that is, compared with those we may expect in the future—and it is not, I believe, customary to put a number of aeroplanes in any one shed. But, in due course, when an enterprise with such a title as the London Aerobus Company is in full swing, each building at the company's depots will doubtless be constructed to contain a considerable number of aerobuses, and with these vehicles exceeding by many times the size of the modern biplane it will be necessary to keep the floor-space almost entirely free from columns. To effect this with due regard to enconomy will not be easy, but probably by a skillful use of a reinforced concrete the problem will be satisfactorily solved. Thus far the structures considered have been those for important aeroplane enterprises. But, with the development of the science of flying, it is to be anticipated that before very long venturous spirits will be seized with the desire of discarding their motor-cars for aeroplanes, and an aeroplane-shed will be necessary complement to the outbuildings of a well equipped house. The only special question which appears to arise in connection with such a building is the provision of a sufficient space for starting in front of the shed, it being an obviously difficult matter to "take wing" in the middle of a street of ordinary width, should such be allowed, as it probably will not be, by the responsible authority.

The subject of the structures to be erected as workshops for the manufacture of, and as sheds for the housing of, aeroplanes makes no great demands on the imagination. Structures of this kind already exist as a guide, and, in any case, the uses to which the buildings are to be put are not such as to necessitate any striking departures in construction. When the landing stages to be erected in large towns are considered, a more difficult case for speculation occurs. That such landing stages will be necessary is almost self-evident. As soon as the risk associated with aeroplane flights has been reduced to a reasonable minimum, the present prohibition of flying over towns will be removed—or, at any rate, modified so as to be made applicable only to the central portions. Since town arrival and departure stations will be required to be formed in populous districts where land is of considerable value, it will be a financial impossibility to provide open spaces at ground level of sufficient area to enable aeroplanes to descend and ascend without running the risk of coming into contact with the adjoining buildings. Hence the necessity for landing-stages a little above the level of the buildings. When I came to give a little direct attention to the subject of the design and construction of these landing-stages for aeroplanes, I found upon self-analysis that such impressions as I then possessed had been formed by the perusal of a few works of authors of "futurist" tendencies, who, in writing of the wonders of the coming century, had given free rein to their imagination, regardless of the result, so long as it was sufficiently extraordinary. Landing-stages, as thus described, were to be gaunt steel structures with legs, like small Eiffel towers, dominating the country for miles around, and making our ordinary buildings look mere pygmies beside them. There is no reason, however, to think that we are coming to this. In the first place, we are not likely to get uncased steel structures standing in the midst of ordinary buildings. Local authorities would hardly allow them because of the risk to adjoining buildings by their collapse in the event of fire. Also we are not in ordinary cases, I think, going to have stages consisting merely of legs and a platform like a derrick. If, as seems certain, tall landing-stages are to be erected in districts where land is very valuable, it will obviously be desirable to utilize the space below the landing-stage—i. e., to erect ordinary buildings upon it. But if the site is cleared, and the buildings and the landing-stage are to be erected at the same time, the question will at once arise, "Why not form them as one structure?" If this is done, it will be obviously a waste of space to provide separate legs for the landing-stage, as such a stage can be easily supported on the walls or other enclosures of the building. Thus, prosaic as it may seem, the aeroplane landing-stage of the future will probably be nothing more than a large and lofty building with a flat roof, on which and from which the aeroplanes will alight and depart. Lifts will, of course, be provided from the landing-stage to the street level. The necessary waiting-rooms, etc., in connection with the aviation service will be placed in the top story, and the lower stories let out as offices or for trade purposes. It may be asked, "How big are such aviation buildings likely to be?" With aeroplanes of present-day size, probably a landing-stage 80 feet to 90 feet in width and about 200 feet long would suffice to provide both departure and arrival platforms side by side. But, with the machines increased very considerably in size so as to be able to carry a fair number of passengers, it would seem that an area of at least 200 feet by 200 feet would be required. Then there is the question of height. Having regard to the desirability of being above all roof eddies, it would seem that the landing-stage level should be about 120 feet or 130 feet above the street. This may appear an excessive height in a position where the surrounding buildings are comparatively low; but, except in a case where the immediately adjacent ground and buildings are in the ownership, or by some other means are under the control, of the body erecting the landing-stage, it will be a questionable policy to erect a stage of less than this height. For, if such is done, there will always be the risk of its utility being jeopardised by the erection of new buildings, or the reconstruction of existing ones, to the legal limit of height. As regards the form of construction to be adopted, neither brickwork nor stonework are suitable, if economy is a consideration. Both steel and reinforced concrete possess great advantages over the older forms of construction in the case of the erection of lofty buildings. As to which of these two forms of construction—a properly encased steel frame or a scientifically designed arrangement of steel and concrete—is likely to be adopted, it is hard to say. Probably both forms will find their supporters. A great deal has lately been written in praise of reinforced concrete, but the advantages of a steel frame for a lofty structure must not on this account be overlooked. Although it would doubtless be desirable for all aeroplane landing-stages to be erected and controlled by municipal bodies, it is not unlikely that in many districts recourse will be had to private enterprise. The persons responsible for the erection of the first landing-stages will naturally be men with ideas a little in advance of those of the general public, and leading members of municipal bodies are hardly able to move in advance of public opinion. The need for private enterprise therefore arises. Possibly, in due course some of the existing transport companies may think it worth while to run aeroplane services in connection with their other enterprises, in which case they would presumably themselves erect landing-stages. Or enterprising individuals in control of other commercial concerns may, with an eye to advertisement and increased business, take the initiative by erecting a landing-stage in connection with their premises, recouping themselves for part of their expenses by the receipts obtained from landing dues. The number of landing-stages to be erected in any locality will be within the discretion of the local authority, as the consent of such body will require to be obtained to the erection of the stages if such exceed, as apparently they must do, the legal limit of height of ordinary buildings.

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*A paper read by Mr. Horace Cubitt, A. R. I. B. A., at a meeting of the Institution of Municipal Engineers.

PROGRAM OF A COMPETITION FOR THE PROCURING OF A SCHEME OF DEVELOPMENT FOR A QUARTER-SECTION OF LAND WITHIN THE LIMITS OF THE CITY OF CHICAGO, ILLINOIS.

The Problem.

THE City Club of Chicago is preparing to hold a Housing Exhibition to open at the club building March 7, 1913. As a stimulating and constructive feature of that exhibition it is desired to have displayed plans showing the possibilities, according to the best practice of the present day, for laying out and improving, for residence purposes, areas in Chicago now unoccupied. The City Club has, therefore, asked the Illinois Chapter of the American Institute of Architects to draw up a program, addressed particularly to building and landscape architects, engineers and sociologists, for a competition for plans for laying out, as a residence district, a typical area in the outskirts of the city. The Chapter has drawn up such a program, and Mr. Alfred L. Baker, President of the City Club, has offered $600 for prizes for such plans. The program is as follows:

Program.

A tentative city plan has been proposed for Greater Chicago. It deals especially with the broad structural features of the city framework and contemplates a long period of time for its execution. Meanwhile the unoccupied land in the outskirts of the city is being rapidly built up with homes without that intelligent direction which is necessary for the good of the city and its population. Recreation centers and parks are not being located until population has made them absolutely necessary, and then at large cost for the requisite land. Nor are the essentials for good housing and for neighborhood institutions being recognized.

The object of this competition is to extend information and awaken increased interest concerning the matter of laying out, for residential purposes, unbuilt areas in the City of Chicago in an improved manner, showing the essentials of good housing in its broadest sense, the best methods of sub-division of residential land, the best disposition of space for parks and recreation centers, the most practical width and arrangement of roads, the most convenient location of stores and of public or semi-public grounds and buildings, the most desirable provisions for house yards and gardens and the proper density of population to be provided for.

It is also hoped that some of the plans proposed in this competition may actually be adopted as the basis for developing some of the vacant quarter-sections in the outskirts of the city.

For good reasons it has been determined that the area for the laying out of which plans are to be submitted in this competition shall be not a precisely located, but an imaginary or an assumed site, as follows:

The site comprises a quarter-section of land assumed to be located on the level prairie about 8 miles distant from the business district of the City of Chicago. The tract is without trees or buildings and is not sub-divided. The surrounding property is sub-divided in the prevailing gridiron fashion as indicated by plat on opposite page. It is assumed that within a mile of the site are to be found numerous scattered instances and several groups of ordinary frame and brick houses such as prevail on the southwest, the west and the northwest outlying sections. Many of the larger industrial plants that are located or are being located west and southwest of the city are distant from one-half miles to four miles from the site. Many of these plants can be reached from the site on foot or by car lines with or without transfer, within twenty minutes.

The site is served by street car lines on two sides, and there is a possibility of street car lines on the other two sides.

The site as shown on the plat is assumed to lie in the southwest quadrant of the city, and is served by street car lines on the east side and the north side. A passenger from the site may, by starting north on one of these lines or east on the other, reach the loop district, by transfer is necessary, in about 45 minutes.

Any competitor may, if he chooses, assume the site to lie in the northwest qaudrant, in which case he would modify the plat by showing the two existing street car lines as on the south and east instead of the north and east sides of the site; and a passenger would then reach the loop district from the site in like time by starting south on one of these lines or east on the other and transferring, if necessary.

Each competitor will submit two drawings: First a plan, drawn to a scale of 80 ft. to the inch, showing the streets as proposed to be laid out in respect to direction, width, grass plots, fore-gardens or plantation of trees along them; the size and arrangement of lots; the location of dwellings upon them; the proper provision of gardens; the provision of public open spaces other than streets; the designation of spaces for the business, recreational, educational, religious, administrative and other social requirements of the prospective inhabitants, and any other features belonging to a proper development of the site as a residential quarter according to the best practicable standards for the location.

Second—Each competitor will submit a bird's-eye perspective of the area, or some portion of it, in its proposed developed condition, which shall not exceed 20 inches by 36 inches inside the border lines, or an equivalent area.

Both drawings are to be rendered in pen and ink, or pen and ink with monotone wash. They are to be made suitable for half-tone reproduction.

Plans are not to provide for a population greater than 1,280 families for the quarter-section.

Competitors will assume that all present city ordinances affecting building within the fire limits will prevail in this quarter-section.

Each competitor will submit with the drawings a typewritten statement giving the following data concerning his plans, namely:

(1) The number and sizes, in street frontage and superficial area in square feet, of lots for dwellings.

(2) The number of families to be accommodated.

(3) The number of feet of public sewers proposed.

(4) The number of square yards of street pavement proposed.

(5) The number of square yards of sidewalk proposed.

(6) Percentage of total site in streets.

(7) Percentage of total site in other public spaces.

Each competitor is also invited to explain and discuss, as fully as he may choose, the general purposes, policies or features represented in his solution of the problem.

Any person or group of persons may submit drawings and statement in this competition.

Three prizes will be awarded, the first of $300, the second of $200 and the third of $100, for the best, second best and third best sets of plans submitted, and honorable mentions will be made as shall be determined by the jury.

Judgment is to be rendered by a jury of five chosen by a joint committee of the City Club and the Illinois Chapter of the American Institute of Architects.

The drawings are to be delivered to the office of the City Club, 315 Plymouth Court, Chicago, at or before noon of March 3, 1913, addressed to "Housing Competition, City Club, Chicago."

To each set of drawings there must be attached a plain opaque sealed envelope containing a card bearing the name of the author or authors.

The award will be announced on or before March 10, 1913.

It is intended that the drawings submitted shall be shown in the Housing Exhibition mentioned.

Persons or groups of persons desiring to enter the competition will please send notice as early as may be to the address below. A meeting, to which persons sending such notice will be invited, will be held about January 4, to talk over the competition and any questions which may arise respecting it among those intending to participate.

GEORGE E. HOOKER,
Civic Secretary.

ALUMNI ASSOCIATION OF THE AMERICAN ACADEMY IN ROME.

AT the annual meeting of the Alumni Association of the American Academy in Rome, held Nov. 20, 1912, the following officers were elected: President, H. Van Buren Magonigle; Vice-Presidents, H. A. McNeil and Barry Faulkner; Secretary-Treasurer, Harry E. Warren. Among those present were Edgar J. Williams, Paul Manship and F. P. Fairbanks, holders of the "Roman Prizes" in architecture, sculpture and painting, respectively, and Tolles Chamberlin, holder of the Lazarus Scholarship in painting; all recently returned from three years' study at the Academy in Rome. Various important matters bearing upon the extension of the influence and interests of the Academy were discussed.

EXTRACTS FROM ADDRESS OF PRESIDENT WALTER COOK, AMERICAN INSTITUTE OF ARCHITECTS, WASHINGTON, D. C. DECEMBER, 1912.

THE one thing that stands out in the history of the Institute is the constantly increasing interest of our members in its aims and its aspirations, and the constantly increasing unity in their views as to the best means of attaining these. Our one purpose is the encouragement of the best architecture, in every sense of the word; any advantage to the architects themselves—the improvement of their position in the community or of their material interests—follows as a matter of course; but this is not first in our minds. During the year which is nearly at an end a great deal has been accomplished especially in furthering that education of the public toward a correct understanding of what we seek, which is our first and most pressing necessity.

"If the results of these efforts of ours have come but slowly it is perhaps in part our own fault; for astonishing as it may seem, this public, or the best part of it, has listened to us with interest and good will, and in the great majority of instances has recognized the force of our arguments and the truth of what we have advanced. One example of this, and the most important one, perhaps, has been the conduct of the competition for the Capitol of the State of Missouri. Beginning as it did with certain conditions laid aside, which were, as we believe, not for the best interest of the State, the Capitol Commission invited a delegation of the Institute, which had called its attention to these conditions, to visit them and confer with them. This conference was a most satisfactory one, and the result was a competition for this great public building conducted in a manner which was eminently judicious, and which bids fair to add one more to our great and beautiful monuments. And recently the Capitol Board has sent its thanks to the committee of the Institute whose members advised them. Certainly all our thanks are due to these enlightened gentlemen for the aid they have given to good art, and for the example they furnished to our whole country. And this is only one—the most prominent, it is true—of many such incidents in affairs great and small, which go to prove that after all our countrymen are broad-minded and patriotic and only need to have the truth shown them.

"Unfortunately we have to record one experience of a quite different nature. The Tarsney Act, authorizing the designing of our government buildings by architects, has been repealed; and for the moment these great monuments of our country have been handed over to an official factory, to be turned out by the yard; for whatever the talent and the ability of the Supervising Architect of the Treasury, this is what must of necessity result. Nothing of this sort has ever happened in any civilized country, so far as I know, unless our own unhappy experiment of years ago may be considered an exception. It is quite unnecessary for me to speak of the so-called arguments which were employed in urging this repeal—the plea of an economy which has, we believe, been shown not to exist, and certain others which displayed such an almost ludicrous ignorance of the whole subject, that we can but shrug our shoulders and say with Figaro, that we hasten to laugh, lest we be obliged to weep. But if any of our special guests of this year—sculptors, painters or authors—are unacquainted with them, we hope they will without delay read certain of the official documents which have been published, for they will find them most delectable. And they will certainly appreciate the logical sequence of this repeal—the establishment shortly of a special department of the government for the manufacture of all sculpture and decorative paintings, followed rapidly by still another, whose duty shall be to turn out all odes, sonnets or lyric verse which may be needed to celebrate the achievements of our enlightened Republic.

"However, we are hopeful and optimistic; we have faith in the sober second thoughts of our representatives in Congress; and we look forward with confidence to legislation in the near future which will not simply re-enact the Tarsney Act—for it had its imperfections—but will give us something even better for our country and its art.

"All of our experiences, be they victories or defeats, only serve to accentuate the need of which I have already spoken—the need to do all we can to enlighten our fellow-citizens in those matters which are our special province; to awaken their interest and better their understanding of what we do and how we do it. And the Institute during the past year has given its best attention to this subject. It has established its own special organ in the Journal; the first number of which is now before you, and for which I bespeak your earnest support and its new Committee on Public Information has done good and faithful work, which will, I feel assured, result in much good.

"And here I wish to thank the earnest and hardworking members of the various committees to whom the affairs of the Institute have been intrusted, and to whom all of us are so much indebted. Nothing has more impressed me than the disinterested devotion to our common cause of so many busy men, who have willingly sacrificed for it their time and given to it their best service. I trust all our members will realize this, and that all will be eager and willing to add their own efforts whenever the occasion demands it. Our growing influence and power in the community rest upon this—that we all work together for the good cause.

"As for the architectural work of our country and our time, to which we are devoting our lives, it moves on apace. Every day sees new and important buildings, and we admire and blame and criticise as the mood is upon us. It is very hard for us, who are so much in the thick of the battle, to see clearly and to give any calm-minded judgment upon it as a whole. But within a few months I have had the good fortune to talk with two fellow-architects of acknowledged eminence from across the water. Their verdict was one of enthusiastic praise for our achievements; and they made comparisons between what we are doing here, and what is done in other countries, which were most flattering for us. So I think we are justified in some self-congratulation."

AMERICAN ARCHITECTURE.

WITHIN a decade America should have a school of architecture distinctly its own and as good as any the world has ever known, according to Achille Duchene, a French architect and landscape gardener.

"The progress which has marked American architecture since my visit four years ago is distinct and admirable," he said. "It is an architecture born of necessity and based upon a knowledge of every architecture the world has known.

"There is little of the Renaissance and the Gothic now in evidence, and the devotion to the severer Roman and Greek types for the last decade has developed the appreciation of dimension, scale and harmony. In these qualities New York is good and, undoubtedly, leads the country.

"I notice in the newer buildings of New York little of decadence in architecture. The ceilings are for the greater part undecorated and the cornice has been dispensed with. It is better, you know, to have no decorations at all than to have poor decorations.

"The lines are invariably good. There is too an inventive originality about the exterior architecture which is entirely harmonious and quite fitting. I am not one who insists, because there are columns in the basement, a building shall rise column upon column to its completion.

"America has an advantage peculiarly its own in architecture. It assimilates quickly, the most quickly of any country—England is the slowest. And through America's quick progress in art, its eventual selection of that which is best, and its wonderful application to its peculiar needs, it must of necessity develop an architecture of its own.

"Your last greatest buildings, the new Woolworth Building, the Metropolitan Life Insurance Building, the new Municipal Building, are all most wonderfully interesting and commendable.

"The foreigner entering the port of New York experiences a sensation more wonderful, more peculiar, more impressive to an inexpressible degree than he gains entering any other port in the world. Naples, Salonica, the Golden Gate of your California, are truly wonderful. There are many ports where the mountains, the valleys, the sky and the sea all appeal with their beauty. But it is the beauty created by God.

"Coming into New York—ah, then is New York beautiful. It is so vast, so Herculean. Whatever of line is in error is lost. One is aware only of its vastness, of its entirety and its grandeur. And this is a grandeur built by men. I cannot hope to describe the sensation when one approaches New York from the sea for the first time.

"What must be the impression of the immigrant as he lands in New York! How must he feel as he stands gazing down one of your vast avenues teeming with the life of a nation greater than he has ever known!

"He does not know such streets where he came from. And as he gazes aloft at the lighted windows of your vast buildings wherein men are working like bees in a hive, each window representing a unit of energy which might occupy a whole building in his native land, then must he wonder if he can ever become a part of this, a success in its midst. London in no manner presents this aspect. Its buildings are not so vast, its streets turn."

PLANNING PERMANENT BUILDINGS.

MR. AUSTIN W. LORD, the architect employed by the Isthmian Canal Commission to prepare plans for the permanent buildings to be erected in the Canal Zone for the use of the maintenance and operation force of the Canal has returned from the Isthmus after a preliminary investigation. During his stay, Mr. Lord made a careful study of the topography and other local conditions affecting the general design of the structures, and consulted with officials in charge of divisions for which permanent buildings are to be erected. With the information acquired, he will devise a scheme in which all of the permanent buildings from Toro Point to Taboga Island will be of prevailing style, probably a modification of the Spanish renaissance, with appropriate adaptation of adjacent landscape. He will draft at once preliminary sketches for the buildings on which it is desired to begin work first, and proceed with the development of the designs for the superstructures. During the construction, Mr. Lord will visit the Isthmus every two or three months, and an assistant, Mr. F. W. Reynolds will be there continuously to supervise the work. Mr. Lord is senior member of the firm of Lord, Hewlett and Tallant of New York, and head of the department of architecture in Columbia University.

BOOK REVIEWS.

COLONIAL HOMES AND THEIR FURNISHINGS. Mary H. Northend. 1912. Little, Brown & Co., Boston. Cloth. $5.00 net.

The prospective owner of a Colonial house has gained the advantage of having a book at hand which will guide him in proper selections of design, furnishings and equipments. For the architect who knows all these things, there will be the added weight of opinion by recognized authority in the person of Mary H. Northend. The author of this book has been for many years an ardent student of Colonial homes and has had unrestricted access to the best houses and the treasures they contain. She takes up the subject of the old homes of Colonial times from the "frame house" and "lean to" down to the large square wooden mansions and stately brick abodes. The second chapter is devoted to doorways, and it is followed by a chapter on door-knockers and one on gardens. Other chapters deal with the interior of the houses and take up in order, halls and stairways, fireplaces and mantelpieces, wall papers, mirrors, clocks, furniture, (including sideboards, chairs, tables, bureaus, four posters, etc.). The final chapters treat of candlesticks, glass, china, pewter and silver.

Much that is of value will be found in the text of the volume, but its great feature is the wealth of illustrations.

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